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Opening Monday, July 19

Noel Coward's "BITTERSWEET" with Virginia Oswald

THE CAPE PLAYBILL

Volume 6 No. 2 **Week of July 12, 1954**

The Cape Playbill furnishes weekly programs for the Cape Playhouse, Dennis, Mass., and the Falmouth Playhouse, Coonamessett, Mass. It is published weekly during the summer theatre season by the Cape Playbill at Kendall Printing Company, Falmouth, Mass. Advertising rates furnished upon request. Please address inquiries to Box 887, Falmouth, Mass.

CAPE VOICES

A TRIBUTE

by Hilda Bottomley

I drove up to the beautiful house on the hill above the reservoir. The pleasant-faced middle aged maid who let me in ushered me down three steps to a library composing one entire wing and so charmingly furnished I knew at once that 'Quality' lived here. Books, rugs and fabrics, the silver tea set on the table, a musing fire on the hearth—this was not a house but a home. Lived in, loved and cherished.

When she came in, my hostess, I saw that she was a little, charmingly plump woman with warm grey eyes, grey hair and the skin of a young girl. I noticed her lovely hands, small but immensely capable, the fact that she was deaf, for she held her head on one side like a listening bird. And I saw that she was vital, alive to all the world and everything in it. That she loved life, and people, that each minute out of time was one to absorb to its fullest delight.

"I came to talk about my Cousin Tom," I said.

"I am glad that you came," she said. " You were his favorite cousin. But I do not know that I can talk about him—yet."

Her lovely eyes filled with tears.

"Thomas Wolfe was a great genius," she said. "No one can possibly understand the enormous wealth there was in knowing him. We shared so much that transcends time and life—yes, and even death."

I saw at once that she also shared his boundless enthusiasms.

"Each day that goes by I think of him. Words, phrases, thoughts, the simplest and also the deepest things! We shared an experience so grand that no one with a **little** mind could possibly understand it." And she unashamedly wiped the tears which still coursed freely down her sweet pink cheeks.

"**I** know how much you did for him," I said. "He often talked to me about you. I know how much you fostered his genius, fought for him with people who could not at first see it, how you took time from your exacting and busy life in the theatre to listen to a chapter—those gigantic, tremendously long chapters which Tom later battled over cutting. He told me of your fame, the knowledge you have of everything in the arts, of your unstinting kindness and tolerance."

"But he gave **me** so much," she said. "There could be no question of one giving more than the other. My life was rich because of him and he would have been famous whether I had helped him or not . . ."

"It might have taken years longer," I said. "He knew that. The attempts of an unknown author to get published are dreadfully discouraging. Believe me, I know."

"Well, yes, I knew the right people—and I believed in him. I'm seldom wrong about things. I know at once if a 'Set' is right or if a costume will be perfect from behind the footlights. Ah, it was a great tragedy—Tom's going. Yet to me he will never be dead. He lives in every rock and tree, in each thought or meal or dress, in the robin on the lawn or that plane zooming overhead. People don't **understand** what it **was like**," she said, "the LITTLE minds! Tom was creative. He lived in FURY—he had big thoughts, a big heart—an enormous zest for living. Do you know, I believe he expected to die. Why else did he pack everything into his life—those few short years. It is a pity—oh, a great pity!"

"Yes," I said, "and he loved—beauty. I shall never forget the first time I saw him. He was fourteen, then, an ungainly tall young giant, growing out of his clothes, with hands that hung, bare wristed, out of a coat too small for him. He had intense and angry black eyes in a face too small, and a head also too small for his breadth of shoulders. And he hid in the grape arbor that day when my mother took me to call upon Aunt Julia."

"He told me about that." She smiled. "He said he hated you, with your bright eyes and golden curls, because you were so pretty. He hated you because you were clean and fragile and he wanted to touch you—that he couldn't believe you were real."

"He wanted to demolish everything he loved," I said. "It was because loving hurt him so much."

"I know," she said. "I know. But that he hurt me doesn't really matter. I understood and I have always understood what made him do it. And nothing can ever take away the pricelessness of our—friendship—the wealth that he gave **me**."

She took me over the house, showed me the jams and the jellies she put up with her own hands, the gardens she expertly supervised, took me up into the studio bedroom with the cantilever staircase of blocks of stone, showed me the originals of costume designs which covered its walls and lastly, she drew forth from a chest, the first copy of LOOK HOMEWARD ANGEL, with its dedication in Tom's handwriting, and my own eyes filled with tears.

We, too, shared a common bond but mine was of the blood. And as I made my adieus I knew that I had met a great lady, a great lady of the theatre and of that larger theatre which is life.

* * *

(Hilda Bottomley is the wife of Lester Bottomley, well known in the Boston Wool Trade. Besides having published a great deal of humorous verse, short stories and newspaper features, she is at present revising one novel, finishing a second and completing a biography of her cousin, Thomas Wolfe. Mrs. Bottomley has been a summer resident of the Cape for twenty-five years.)

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WE KNOW YOU'LL ENJOY

A gay and romantic comedy, **"Sabrina Fair"** by Samuel Taylor, author of "The Happy Time" serves to welcome the return of one of television's brightest stars, **JUNE LOCKHART** to Richard Aldrich's Cape Playhouse as the third production of the 28th season beginning **Monday** evening, **July 19.**

One of the newest entries into the hilarity sweepstakes, this sparkling comedy is

CURRENTLY PLAYING ON BROADWAY to capacity audiences at the Royale Theatre. Hailed by the critics in choice superlatives, "Sabrina Fair" will employ in prominent supporting roles **PAUL McGRATH, FRANCES STARR,** Milicent Hanley, John O'Hare, Donald Symington, Truman Smith, Edna Courtleigh and Susan Roy. Staged by James Welch, the setting has been designed by Paul Bertelsen of the Playhouse staff.

Cape playgoers remember June Lockhart with especial fondness for her performance two seasons ago as Nancy Willard in John Cecil Holm's "Gramercy Ghost." Miss Lockhart made theatrical history in her first Broadway appearance as the ingenue in "For Love or Money" with Vicki Cummings and John Loder. Critics have showered her with plaudits of "captivating", "enchanting", and "Broadway's newest and brightest star." After her overwhelming success in "For Love or Money" she was whisked off to Hollywood where she made several important pictures. Today she might well be dubbed America's leading television actress.

Miss Lockhart has the role of a sprightly chauffeur's daughter in a wealthy Long Island home, whose transformation from a cloistered girl to an attractive, talkative miss, effected in post-war government work in Paris, has an upsetting effect on the Larrabees—especially on their two sons. In its frothy course Mr. Taylor's

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comedy scores some Shavian comments on society, democracy, love and marriage, divorce and high finance.

Playwright Taylor, incidentally, is the envy of many of his confreres. He is in the uniquely fortunate position of having in addition to his current Broadway hit, "Sabrina Fair," a film of the same name awaiting release. Taylor wrote the movie original first last summer and sold it to Paramount and it is "in the can" with Audrey Hepburn, Humphrey Bogart, William Holden as stars, awaiting showing in the autumn.

A week of seven performances has been scheduled for the only Cape engagement of "Sabrina Fair" with evenings except Sunday at 8:30 p.m. and a matinee on Wednesday only at 2:30 p.m.

* * *

THE CAPE PLAYHOUSE has four centrally located ticket agencies which are always ready to serve you. In HYANNIS tickets may be purchased at the Melody Tent Box Office, in WEST HARWICH at the Cape Candy Box, in CHATHAM at the Mark Fore and Strike Shop, and in BOSTON at the Herrick Agency—471 Stuart Street—KEnmore 6-4760.

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1954 SEASON SCHEDULE

WEEK OF JULY 5

TALLULAH BANKHEAD in the riotous new comedy, **"Dear Charles"**

WEEK OF JULY 12

MARY ASTOR in the delightfully funny, **"Late Love"**

WEEK OF JULY 19

JUNE LOCKHART in the **current Broadway** comedy hit, **"Sabrina Fair"**

WEEK OF JULY 26

LIBBY HOLMAN in her new musical revue, **"Blues and Ballads"** featuring a joyous company of brilliant singers, dancers and musicians.

WEEK OF AUGUST 2

STEVE COCHRAN in the uproarious comedy, **"Heaven Can Wait"**

WEEK OF AUGUST 9

DENNIS KING in the gleefully wicked, **"My 3 Angels"**

WEEK OF AUGUST 16

CATHY O'DONNELL in the hilariously funny, **"Gigi"**

WEEK OF AUGUST 23

RUDY VALLEE in the wonderfully amusing, **"Jenny Kissed Me"**

WEEK OF AUGUST 30

JOE E. BROWN in the mad frolic, **"The Show Off"**

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CHARLES MOONEY, Associate Producer

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Betty Nick ..... Administrative Asst.
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James Morske ..... Stage Manager
Gretchen Long ..... Asst. Stage Manager
Elizabeth White ..... Asst. Stage Manager
James Franciscus .... Asst. Stage Manager
Palmer Dixon ..... Asst. Stage Manager
Semmes Lowry ..... Asst. Stage Manager
James Walworth ..... Carpenter
Irene Fagan ..... Costumiere
Helen Pond ..... Asst. Scenic Designer
Christopher Soule ..... Technician
Peter Kilbourn ..... Technician

TECHNICAL APPRENTICES

Mary Jane Allison, Penelope Christian, Francine Flynn, Anne Harwood, Ellen Smith, Ione White, Wendy Williams, Sarah Woolsey, Louis d'Almeida, Ernest Seaver.

Edward O. Lutz, C.P.A. ..... Auditor

THE RAYMOND MOORE FOUNDATION, chartered by the Commonwealth of Massachusetts as a charitable corporation, was formed for the education and benefit of the public by the promotion and fostering of music, drama, horticulture and the fine arts. Under the will of the late Raymond Moore, who founded the Playhouse in 1927, it was provided that all his estate should be placed in trust for this particular purpose. The Raymond Moore Foundation owns the Cape Cinema, the Cape Playhouse Restaurant, the Cape Arts Center and Gardens, and a controlling interest in the Cape Playhouse. All of these properties adjoin each other. The income derived from such ownership is used for its maintenance and development. Joshua A. Nickerson is the President. The Cape Playhouse is leased and operated by Aldrich Productions, Inc.

AN ADVENTURE IN ART

It has long been the fondest hope of the founders of the DENNIS ART CENTER to offer students and devotees a studio where the study of painting may be encouraged, as well as a centre for the exhibit of the work of contemporary Cape Cod artists.

The arrival of DORIS ROBINSON, a distinguished Washington portraitist and an instructor of many years experience, is indeed an auspicious occasion for Cape artists. Mrs. Robinson has studied extensively both in this country and abroad where she has exhibited and been the recipient of numerous awards. Many of her works are also represented in private collections.

Although Mrs. Robinson firmly believes in a solid academic background for students, she encourages those who are so inclined to express themselves in more modern idioms. Beginners and painters by avocation are those in whom she takes particular delight.

She feels that anyone with the desire, a minimum of equipment, and a bit of good instruction can produce a satisfactory painting, finding great joy and relaxation in the process; she likes to quote Sir Winston Churchill's remark that "Painting is something to occupy your leisure, to divert your mind from the daily round, to illuminate your holidays."

Doris Robinson will conduct her classes at the studio which is located between the Cape Playhouse and the Cape Cinema from 2 p.m. until 5 p.m. Mondays through Fridays throughout the summer.

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Sabrina Fair

"A delightful comedy."—McCLAIN, Journal-American

Sabrina Fair

"A thoroughly entertaining evening."
—HAWKINS, N. Y. World Tele. & Sun

Sabrina Fair

"A delightful, sparkling hit." —COLEMAN, Mirror

Sabrina Fair

"This may well be the finest evening in the theatre this season." —HOLLYWOOD REPORTER

Sabrina Fair

"A brilliant piece of theatrical goods from the sizzling loom of Samuel Taylor."
—CONSIDINE, Journal-American

Sabrina Fair

"I recommend it. It is all fiction, but it's fun."
—CHAPMAN, News

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Frances STARR • Paul McGRATH

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Ticket reservations will be held until 7:00 p.m. Evenings and 1:00 p.m. Matinees

WEEK BEGINNING MONDAY, JULY 12

RICHARD ALDRICH

presents

MARY ASTOR

in

"LATE LOVE"

by ROSEMARY CASEY

with

VIOLA ROACHE **TED BRENNER**

and

HARRY ELLERBE

Staged by MR. BRENNER Setting by PAUL BERTELSEN

CHARLES MOONEY Associate Producer

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CAST

Billy Gordon	HARRY ELLERBE
Matthew Anderson	ROBERT CHAPMAN
Sarah	EDNA COURTLEIGH
Graham Colby	TED BRENNER
Janet Colby	RUTH PRATT
Mrs. Colby	VIOLA ROACHE
Constance Warburton	MARY ASTOR

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SYNOPSIS OF SCENES

The action takes place in the living-room of the Colby home in Connecticut, early in September of the present year.

ACT I
Sunday afternoon.

ACT II
The following Saturday morning.

ACT III
Ten seconds later.

ACKNOWLEDGEMENTS

Miss Astor's gowns by AMIE FASHIONS—Madison Avenue, New York.

The Cape Playhouse wishes to express its sincerest appreciation to the following for furnishings and incidental properties: Windswept Antiques—R. C. Eldred, Mrs. Ella Mae Wood, Mr. and Mrs. Roland Allen, Yarmouth Greenhouse, Wallace Furman Antiques, Mrs. Charles Minot Hayden, Charlbet's Stationery Co., Kaufman Antiques, New England Telephone and Telegraph Co., Lichti's, Gilpin Antiques, Myers Furniture Co., Surrey Forge Antiques.

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MARY ASTOR (Constance Warburton) is one of the most glamorized—and glamorous—figures of the stage and screen who has scored magnificently in dozens of stellar film successes including "Successful Calamity" with George Arliss, "Holiday" with Ann Harding, and "The Dark Tower" with Edward G. Robinson. One of her most memorable performances was in "Dodsworth" with the late Walter Huston. Her role in "The Great Lie" with Bette Davis won for her the coveted Oscar for the 'Best Supporting Performance.' Acclaimed for her sensitive and stirring performances in many of filmdom's finest, the gifted actress has distinguished by her presence such films as "The Maltese Falcon," "Little Women," "The World Changes," "Brigham Young," "As Thousands Cheer," "Meet Me In St. Louis," and "Act of Violence," to mention only a few. Critics have never failed to applaud her every performance and to emphasize that Miss Astor invariably brought a depth of understanding and a rare emotional range to all her many exacting roles. Though the screen has been a motivating force in her career, she has played intermittently on the stage on the West Coast and in

summer stock, appearing with Edward Everett Horton in "Among The Married," "Tonight at 8:30" with Estelle Winwood and with Elliot Nugent in "The Male Animal." It is said of Mary Astor that any role undertaken by her becomes so completely her own that she and the role become inseparable in the minds of play-

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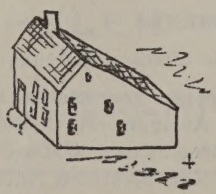

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goers—and that is an enviable tribute to a star. Last summer she toured in the tryout of "The Starcross Story" at the Westport Country Playhouse and starred in the West Coast company of "Time of the Cuckoo." In February she starred in "Late Love" at the Sombrero Theatre in Phoenix, Arizona. May of this year found Miss Astor at the new Biltmore Theatre in Miami playing to capacity audiences in "Private Lives." Miss Astor has graced the airwaves and television cameras with performances on Lux Theatre, Screen Guild Theatre for radio, and most recently with video appearances on Kraft Television Theatre and Studio One. An amateur sculptress, she has had her work shown in leading exhibitions. Her literary contributions include a children's book, "My Friends Have Blue Eyes," an account of life with her five Siamese cats and selected fiction which has appeared in various magazines. Through a long series of exciting assignments in the theatre, on Broadway, on the road, and in films, this remarkable actress, whether through the fervor of her impersonations, or a shrewd choice of dramatic material, or perhaps a little of both these essential ingredients of success, has exercised a compelling attraction for audiences. And with this she has the inner fire of the finest of stars, the ability to portray the profoundest of feminine feelings with art that reaches across the footlights with an irresistible magnetic appeal.

VIOLA ROACHE (Mrs. Colby) is eminently qualified for any role she chooses to undertake in the theatre. An actress who has continually distinguished herself for performances in the Broadway and "road" productions of "The Bachelor Father," "Madame Bovary," "Jane Eyre," "Pride and Prejudice," "Craig's Wife," "Wuthering Heights," "The Philadelphia Story," "Easy Virtue," "Call It a Day," "No Way Out," "The Distaff Side," "Angel Street" and most recently in "Angel In The Wings" and "Make Way For Lucia." Summer theatres across the nation have enthusiastically greeted her numerous appearances, as have the younger devotees of the theatre, for she functioned both as director and actress with the Clare Tree

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Major Children's Theatre. A graduate of the Royal Academy in London, Miss Roache and Hollywood struck up a fond acquaintance as evidenced by performances with Joan Crawford in "Harriet Craig" and "Goodbye My Fancy" and with Jane Powell and Fred Astaire in "Royal Wedding."

TED BRENNER (Graham Colby), a native of Brooklyn, first entered the professional world of entertainment as a street-singer and comedian at the age of thirteen. After numerous local engagements at banquets, smokers and via radio, he enlisted in the Navy. During the interim of eight years serving his country, Mr. Brenner figured prominently as director, master of ceremonies, and performer in Fleet Variety show broadcasts on both coasts as well as in Europe, Alaska, Hawaii, and the Asiatics. Since 1937, except for time out during World War II, he has been an active participant on the nation's top radio and television productions. Significant roles on Broadway include "Our Town" with Frank Craven, "You Can't Take It With You" with Josephine Hull, "The Gentle People," "My Sister Eileen," "Dear Ruth," "Born Yesterday" and "No Exit" to mention a few. Television played an important role in the career of Ted Brenner for he may add appearances on Kraft TV Theatre, Hallmark Hall of Fame, Studio One, The Web, T-Men in Action, Armstrong Theatre, and Rocky King to his mounting list of guest performances. With the advent of Fall, Mr. Brenner will add further distinction to his career by producing and directing his first Broadway production, a new play by Donald Symington titled "My Favorite Flower," starring the gifted Miss Astor.

HARRY ELLERBE (Billy Gordon) has appeared opposite most of the great stars of the theatre including Tallulah Bankhead, Nazimova, Ethel Barrymore, Pauline Lord, Gertrude Lawrence, Florence Reed, Laurette Taylor, Helen Hayes, and Estelle Winwood. He has been a featured player on Broadway for over a decade in thirteen productions. His performance as 'Oswald'

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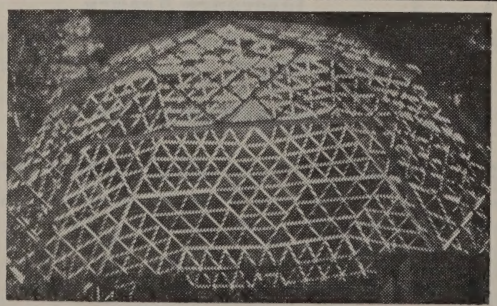
HYANNIS CHATHAM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in the Nazimova production of Ibsen's "Ghosts" at the old Empire Theatre is still considered one of the greatest delineations of the part in the theatre today. His last appearance on the stage was three years ago when he toured with the National Company of "The Cocktail Party." During this time he has devoted his time to direction and TV acting. His very first directional job on Broadway was a hit—"For Love Or Money" in which he discovered June Lockhart. His last directing job in New York was NOT a hit but served as the debut in the theatre for the famous TV comedian Steve Allen. Other plays in New York and on the Coast that received his guidance were, "Accidentally Yours," with Billie Burke, "Mr. Meadowbrook" with Ernest Truex and "The Hasty Heart" with Dean Harens and Erin O'Brien Moore. He has also served as director for Gregory Peck's famous La-Jolla Playhouse for four summers. A graduate of Georgia Tech, he holds a degree in Architecture. Last season Mr. Ellerbe's deft touch for direction was seen to great advantage at the Cape Playhouse when he staged the delightful comedy "Sailor's Delight" starring Eva Gabor. He will return to the Playhouse later this season to stage "My 3 Angels" which will star Dennis King, the week of August 9.

RUTH PRATT (Janet Colby) is remembered with great affection by playgoers of the Olney Theatre in Maryland and the Cecilwood Theatre in New York where she has appeared to great acclaim in a series of outstanding roles. She has faced the video cameras on more than one important production with Robert Montgomery, where her talents were praised by both critics and audiences alike. An alumnus of Ethel Walker's School in Connecticut, Vassar College, and Tamara Daykarhanova's School for the Stage, Miss Pratt will with her performance in "Late Love" add even further laurels to an already interesting career.

ROBERT CHAPMAN (Matthew Anderson) makes his first appearance at "America's Most Famous Summer Theatre" in "Late Love." He has been featured in many theatres throughout the country where he garnered applause for performances with Miriam Hopkins in "Hay Fever," with Blanche Yurka and Margaret O'Brien in "I Remember Mama" and with Charlton Heston in "Mister Roberts." Not content with stellar appearanecs in one of the lively arts, Mr. Chapman has further enhanced his career with roles on the silver screen in "When Worlds Collide," "For Men Only," "Halls of Montezuma," and "Off Limits" to mention only a few. Add acting stints of importance in Los Angeles in a galaxy of diversified roles and video portrayals on Studio One, Omnibus, Trouble With Father, Robert Montgomery Presents and The Mask and you have a record to be admired by any young stage aspirant.

EDNA COURTLEIGH (Sarah) marks her initial performance at the Cape Play-

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house with her role in "Late Love." A native of Buffalo, Miss Courtleigh began her acting career with the late famed Jessie Bonstelle. After firmly establishing herself in the land of make believe she moved on to New York where she appeared in dozens of stellar roles under the managerial banner of the distinguished Henry W. Savage. Next Miss Courtleigh came under the aegis of James K. Hackett for whom she also played leading roles. While appearing in "A Fool There Was" she met a prominent figure in the world of the theatre, William Courtleigh, whom she later married. A series of highly successful portrayals in Los Angeles and San Francisco followed. Highlights of Miss Courtleigh's career include featured roles with Taylor Holmes in "The Man Who Came to Dinner" and with Sylvia Sidney in "Pygmalion." Last season the name of Edna Courtleigh appeared across the country in the national company of "The Children's Hour."

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THE AUTHOR

Strangely enough, the subject in which playwright Rosemary Casey majored at college was not drama, writing or literature, but history. And the author of "The Velvet Glove," which Guthrie McClintic ushered to Broadway with success and distinction, says it is much more fun to create characters than to take them from history. Born in Pittsburgh, Miss Casey was educated at the Ursuline Academy there, at St. Elizabeth College as well as Barnard, from which she received her B.A., and at Columbia University where she earned her M.A. When she came to New York to enter Barnard, she became an avid theatregoer and then started writing plays, winning the $5000 Christophers Award for "The Velvet Glove," her first and only previous Broadway venture. Miss Casey was one of the leading workers with the "Fight For Freedom" organization during World War II. When Pearl Harbor plunged the U.S.A. into the conflict she joined the Pittsburgh Red Cross and worked with them until August, 1946. In addition to serving as chairman of the Nurses Aid Corps of Pittsburgh she also was one of the most active members of their Speakers Bureau.

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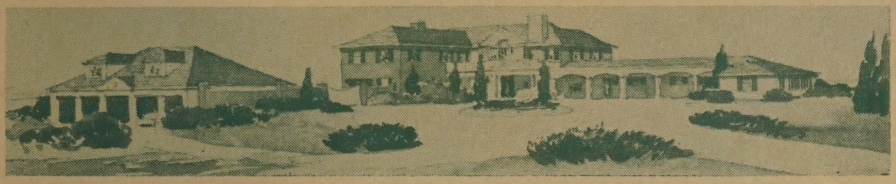

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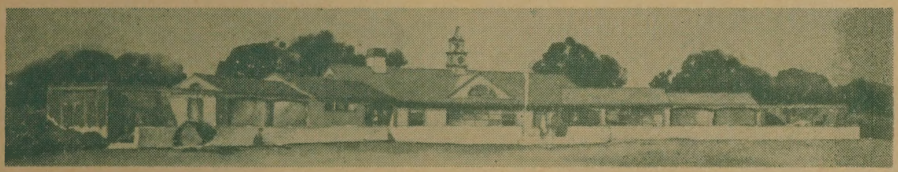

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July 19	**HELEN HAYES** in **"The Wisteria Trees"**
July 26	**HELEN HAYES** in **"Mary of Scotland"**
August 2	**MARGARET TRUMAN** in **"Autumn Crocus"**
August 9	**TALLULAH BANKHEAD** in **"Dear Charles"**
August 16	**DOROTHY STICKNEY & HOWARD LINDSAY** in **"Life With Father"**
August 23	**BARBARA BEL GEDDES** in **"The Little Hut"**
August 30	**GLORIA VANDERBILT** in **"The Swan"**

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